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KUNKEL'S MUSICAL REVIEW

OCTOBER, 1901

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32 PAGES OF MUSIC AND MUSICAL LITERATURE

IN THIS NUMBER.

CONTENTS

PIANO SOLOS.

ASCHER-BUELOW. Leaves and Flowers.
No. 21. The Merry Gondolier.
HAYDN, JOSEPH. Gipsy Rondo.
JONES, PAUL. Our Girls.
KLEIN, BRUNO OSCAR. Gretchen am Spinnrad.

PIANO DUET.

MOSZKOWSKI, MORITZ. Seville. Spanish Dance.

SONG.

EPSTEIN, HERMAN. My Lady Fair.

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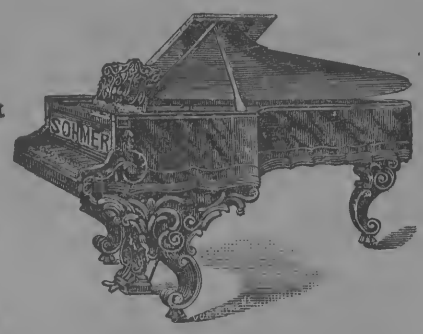

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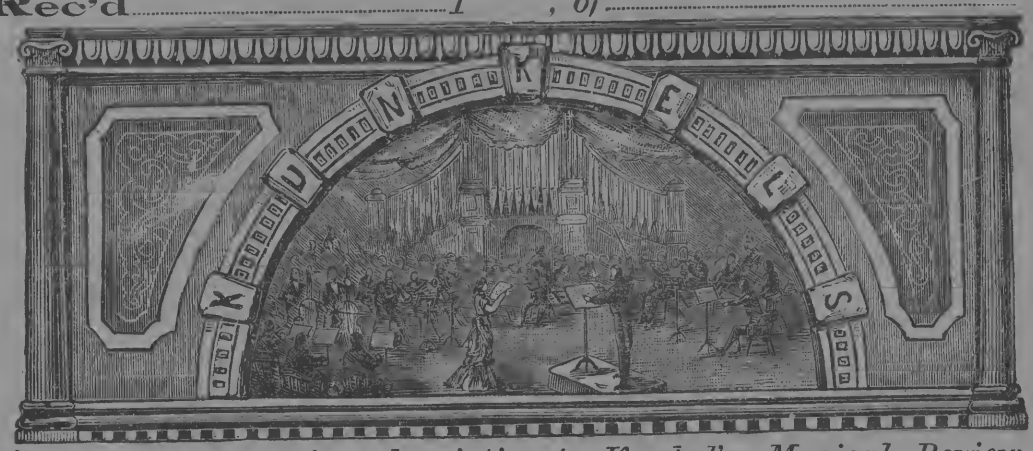

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GRAU OPERA COMPANY.

The Maurice Grau Opera Company, from the Metropolitan Opera House, New York, will give four performances at Exposition Music Hall, December 11, 12 and 13. A matinee will be given December 12.

The operas will be selected from the following: "Carmen," "Aida," "Les Huguenots," "Nanon," "Lohengrin," "Tannhauser," "Faust." The prices will be moderate. The singers who will appear are:

Sopranos—Mme. Susanne Adams, Mlle. Bauermeister, Mlle. Breval, Mme. Calve, Mme. Eames, Mme. Gadski, Mme. Marylli, Mme. Reuss, Miss Sybil Sanderson, Mme. Sembrich, Fraulein Fritzi-Scheff, Mme. Ternina and Mlle. Van Cauteren.

Contraltos—Miss Carrie Bridewell, Mme. Louise Homer and Mme. Schumann-Heink.

Tenors—M. Alvarez, M. Bandrowski, M. Bars, M. VanDyke, Herr Dippel, M. Gilbert, M. DeMarchi, M. Reiss, M. Salignac and M. Vanni.

Baritones—M. Bispham, Signor Campanari, M. DeClery, M. Dufriche, M. Gilibert, Herr Muhlmann, Herr Van Roy, Signor Scotti and Signor Vivian.

Bassos—M. Blass, M. Plancon, M. Perillo, M. DeSegurola and M. Edouard de Reszke.

The conductors will be Walter Damrosch, M. Flon and Signor Sepilli.

MR. WOLFSOHN'S principal baritone this season is Gwylim Miles, whose most prominent engagement will be his singing of the part of "Elijah" in New York City. Another of Mr. Wolfsohn's artists, whose star is in the ascendant, is Miss Augusta Cottlow, the American pianist. The latter appeared last season at the Worcester Festival. This year she is to play with the Thomas Orchestra, the Boston Symphony Orchestra, and the St. Louis Choral Society. She will make her New York debut at an Orchestral Concert early in December.

IT is reported that Daniel Frohmann, the theatrical manager, has guaranteed Jan Kubelik, the young Bohemian violinist (called by some "the modern Paganini") $100,000 for the next musical season. Kubelik will be heard in the United States this winter.

HERR VON SLIVINSKI, the celebrated pianist, has been engaged for a series of forty performances in the United States, during the season of 1901-1902.

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THOMAS M. HYLAND, . . EDITOR

OCTOBER, 1901.

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JOSEF HOFMANN PLAYS IN ST. LOUIS TWO RECITALS, AT THE ODEON, JAN. 16 and 18.

Among the prominent Piano Virtuosi who are to be heard in this country during the coming season, is Josef Hofmann. This will be his fourth American tour, but it will be the first time that he will tour clear through the country. His first appearance will be with the Philharmonic Society in New York City, on November 15th and 16th. Following his Eastern engagements, he will begin a recital tour visiting the larger cities in the South, Mexico, California and Canada. Hofmann will give one hundred recitals and will remain here until late in April.

Hofmann was born in Cracow, January 20th, 1877. He first studied with his father who was a professor at the Warsaw Conservatory. At the age of six he was heard in public for the first time, and from then until his ninth year he was heard only in the vicinity of his own home. When he was ten years of age he made his first appearance in Berlin, which was the beginning of a career that may well be called sensational. After a number of concerts and recitals through Germany, Sweden, Denmark and Norway, he then visited Vienna, Paris and London, not only winning brilliant successes by his marvellous playing, but also the respect and admiration of the critics and musicians for the wonderful genius he displayed in improvising. During the season, 1887-88, he visited this country for the first time when he played nearly fifty concerts, creating such a sensation as no one of his years had ever done before in this country. His first tour, however, was suddenly abandoned and Hofmann returned to Europe where he went into retirement until 1894, when he made his reappearance in Dresden on the advice of Rubinstein, with whom he had been studying for the previous three years, and who decided that he was now ready to appear in public, and to fulfill the promises of his early youth. Eight years previous he had appeared in Dresden and the critics and musicians of that city were the first to recognize the wonderful genius that the boy, Hofmann, possessed. His success on the second appearance was most brilliant and so enthusiastic was Rubinstein over it that he immediately invited Hofmann to play in Hamburg, at an orchestral concert under his direction. After playing through Germany, Hofmann went to Russia where he made his debut in St. Petersburg. The performance on that evening was a memorable one. The critics were enraptured. No pianist, they said, had such magnetic influence over his audience as did Hofmann. He is a pianist who interests from the first to the last note. Not alone does he interest the learned musician, but the student as well. At his recitals given in New York last season, the New York *Herald* said the following in support of this: "Hofmann is one of those fortunate players who appeals both to artists and amateurs." In him there is a knowledge of art astonishingly mature and his conception of the compositions of the great masters stamps him as a rare genius. Hofmann will give two recitals in St. Louis, at the Odeon, January 16th and 18th.

THAT PECULIAR ARTISTIC TEMPERAMENT.

Artists, it is said, possess a temperament of a peculiar kind, without which they could never reach the Parnassus of their profession. Webster defines temperament as "the peculiar physical and mental character of an individual." Webster also defines artist as "one who professes and practices one of the liberal arts in which science and taste preside over the manual execution."

Men and women possessing this so-called "artistic temperament," says *Music Trade Review*, are excused from many short-comings; every sort of idiosyncrasy is charitably overlooked. The world is accustomed to regard a person following any of the liberal arts as a crank or half-idiot. If an artist be a slave to drink, tobacco, morphine or opium, the artistic temperament is blamed.

In our enlightened age we ought to find more artists than we do, who are physically, mentally and morally equally developed. If it is an absolute necessity for men and women artists to be cranky or crazy, it were better that we stop cultivating art for a century. It cannot be denied that an artistic temperament is indispensable to those who follow the liberal arts, but it must be the result of inspiration and enthusiasm. The pianist who lacks these qualities finds his superior in the new invention called the "self-playing piano." The organist without these qualities might change place with the organ grinder on the street without harm to the hand organ. Let the young men and women attend to the mental and physical development foremost, and the "artistic temperament" will take care of itself. Proper physical exercises will aid a healthy growth of mentality or thinking power. Of course, the instrumentalist has to avoid such exercises as would interfere with the flexibility of wrists and fingers. There are many excellent physical exercises, other than dumb-bells, horizontal bars, punching-bags, etc., which develop the muscles.

It is often asked: Why are artists, almost without exception, cranks? Does the pursuance of art cause men and women to be such? Does the pursuance of the liberal arts make men and women immoral? Is it possible for any sane man to believe that God endows his creatures with the highest gifts known to humanity, and at the same time inflicts upon them sin and sorrow-bringing vices? No orthodox or advanced thinker will dare to affirm this. Without dipping too deeply in the philosophic side of this question, it can be asserted that the early training of an artist is in a great degree responsible for his future. Parents who detect an artistic tendency in their child, begin by fondling, caressing, and spoiling it, before it can take the first rudimental steps toward the temple of art.

The prodigy, or wonder-child, must not conform to conventionalities in dress or style. If a boy, the hair must be long; if a girl, it must be short; the boy must look like a girl, and the girl like a boy; femininity is encouraged in the boy, masculinity in the girl. The wonder-child can have no companions, physical culture is not tolerated, because if, perchance, the boy is a violinist and became an artist, it would hardly do to see a finely shaped and well-developed man on the platform; people might not believe him to be an artist.

The assertion that parents are directly responsible for the future of the child with the artistic temperament may sound very harsh, but nevertheless it is true. When parents

and educators realize the importance of their mission and duty toward the new generation, the question of how to bring up artists who will be every inch whole and hearty will easily be solved.

EMMA NEVADA is, after Mme. Lehmann, to be the most notable of women concert singers. She is to reach Boston and begin a tour of the principal cities in November accompanied by Signor Pablo, an Italian 'cellist. Mme. Lehmann will arrive here early in November and begin her season of recitals at Carnegie Hall on November 8th. She will sing in recital in all the principal cities before returning to Germany in April. She will also be heard in Wagner recitals with Reinhold Hermann. Mme. Lehmann may go to San Francisco in the spring. Mme. Seygard-Fischer, soprano, and her husband, Emil Fischer, basso—an old favorite, by the way—will be heard and welcomed during the season. Mr. Fischer, who for many years was identified with the German opera at the Metropolitan Opera House, went abroad three years ago to manage the Opera in Hamburg. He will be heard this coming season in concerts. Fischer will also give much of his time to preparing singers for the operatic stage and will give instruction in Lieder singing. Miss Estelle Liebling, the young prima donna of the Dresden Royal Opera, will also make a short tour commencing in October.

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

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MY LADY FAIR.

(LIEBCHEN HOLD.)

Words by William H. Gardner. Music by Herman Epstein.

Allegretto. ♩.=60

Webt mir grün ..... be - laubt Kranz für

Weave a gar - - land fair For my

Lieb chens Haupt, Glo - cken - blu - - - men reich Ih - ren

la - - - - - dy's hair Blue ..... bells for.... her eyes, In..... whose

Au - - gen gleich Drinnen un - - - genannt Lie - bes - glut ge - bannt, ge-

depths..... there lie, Stores of love ..... un - told, Stores of love, of love un-

bannt, Süss und treu ..... und hold Selt'- ner noch .....denn Gold.....

told, Rar - er far..... than gold, Rar - er far..... than gold.....

Ped. Ped.

1404 - 3

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Ro - sen webt hin-ein, hinein, Mun-des Wie - der - schein; Füllt um sie die

Ros - es, ros - es, for her mouth O - ders from the south Breathe their per - fume

Luft ..... Mit dem süss'sten Duft; Fü - get Ro - sen fein .....

rare ..... On the frag - rant air So then ros - es place.....

In den Kranz hin-ein, Fü - get Ro - sen fein..... In den Kranz hin-

To the gar - land grace So then ros - es place ..... To the gar - land

ein..... *Lil-jen*

grace..... Lillies

Ped. Ped. Ped.

Lil - jen bie - tet ihr, Zeichen sein sie mir von dem

lil - lies for her heart Spotless count - - - er - part Of a

Lie - - - bes - band, Das uns Beid' - - - um - wand, Das uns

love di - vine Wo - ven in - - - - to mine wo - ven

Beid' - - um - wand, Ei - ner Lieb' der Höh' ent - stammt, Die uns

in - - - to mine Of a love, a heav'n - ly love, Sent to

süss hat ent - flammt. Die uns süss hat ent - flammt.

f

me from a - bove Sent to me from a - bove.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

OUR GIRLS.

MARCH.

Paul Jones. Op. 71.

Tempo di Marcia ♩ = 92.

Giocoso.

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Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

Ped. Ped. Ped.

Baritone Solo.

cantabile.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

cres.

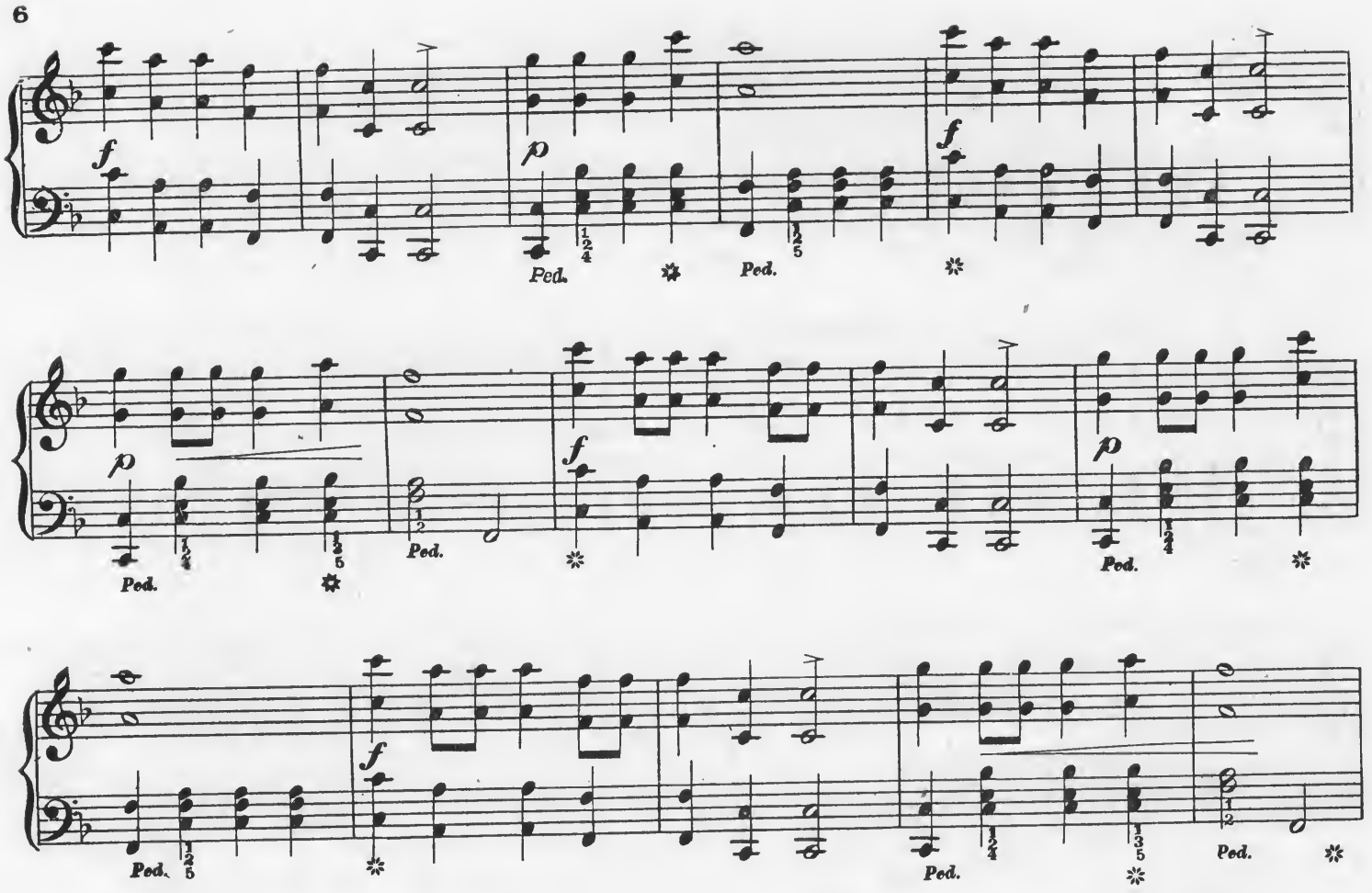
Ped. Ped. Ped. Ped. Ped.

Clarinet.

Flutes.

Risoluto.

1. 2. Cantabile.


f
p
Ped.
f
p
Ped.
f
p
Ped.
f
Ped.
Ped.
mf
Ped.
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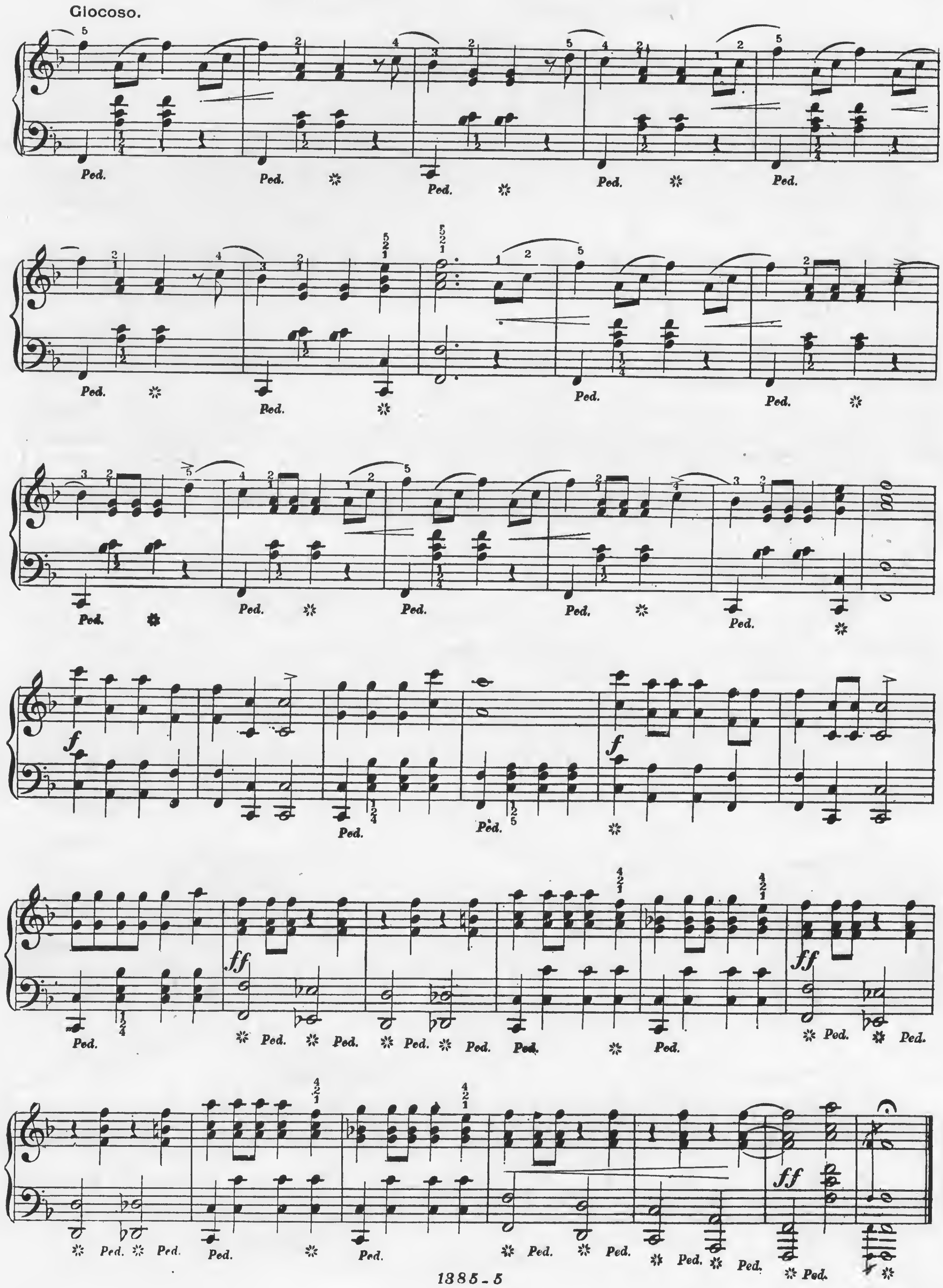
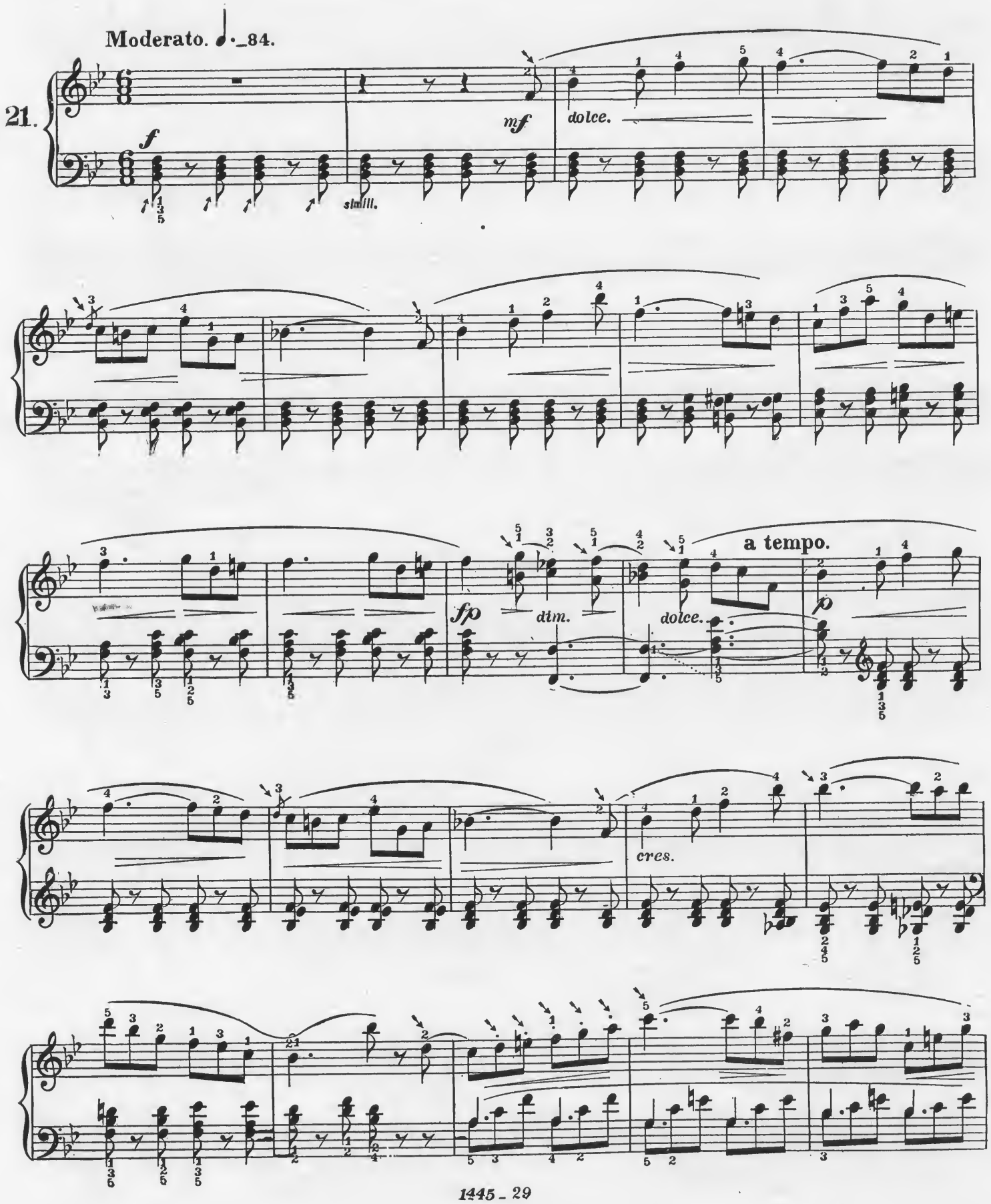
mf
Ped.
Ped.
Ped.
Ped.
f


Giocoso.
Ped.
f
ff

THE MERRY GONDOLIER.

BARCAROLLE.



8

rall.

a tempo.

Ped.

cres.

rall.

Ped.

GIPSY RONDO.

Edited by Dr. Hans von Bülow.

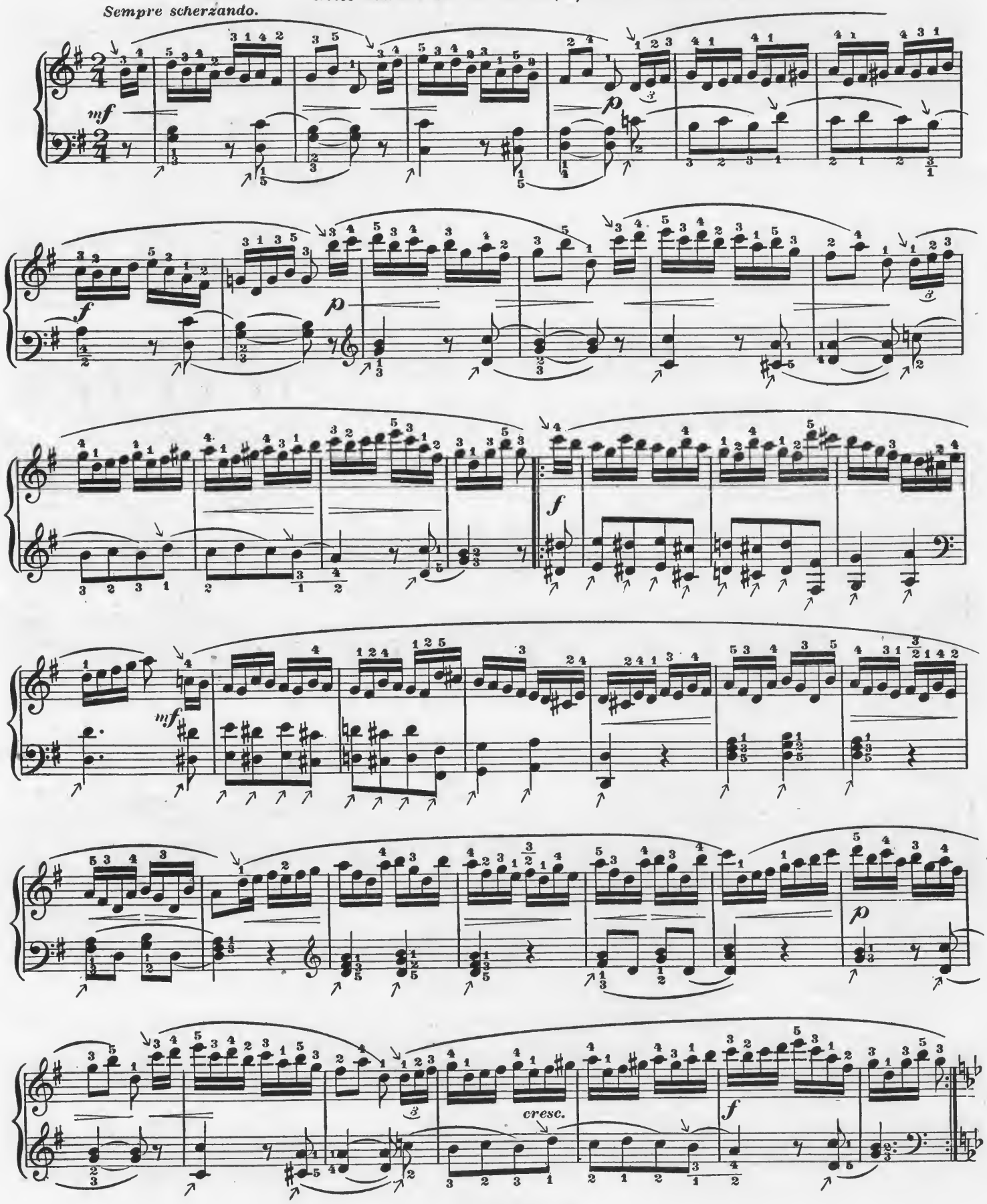
UNGARISCHES RONDO.

J. HAYDN.

Presto ♩ = 144.

Sempre scherzando.

Notes marked with an arrow(↘) must be struck from the wrist.



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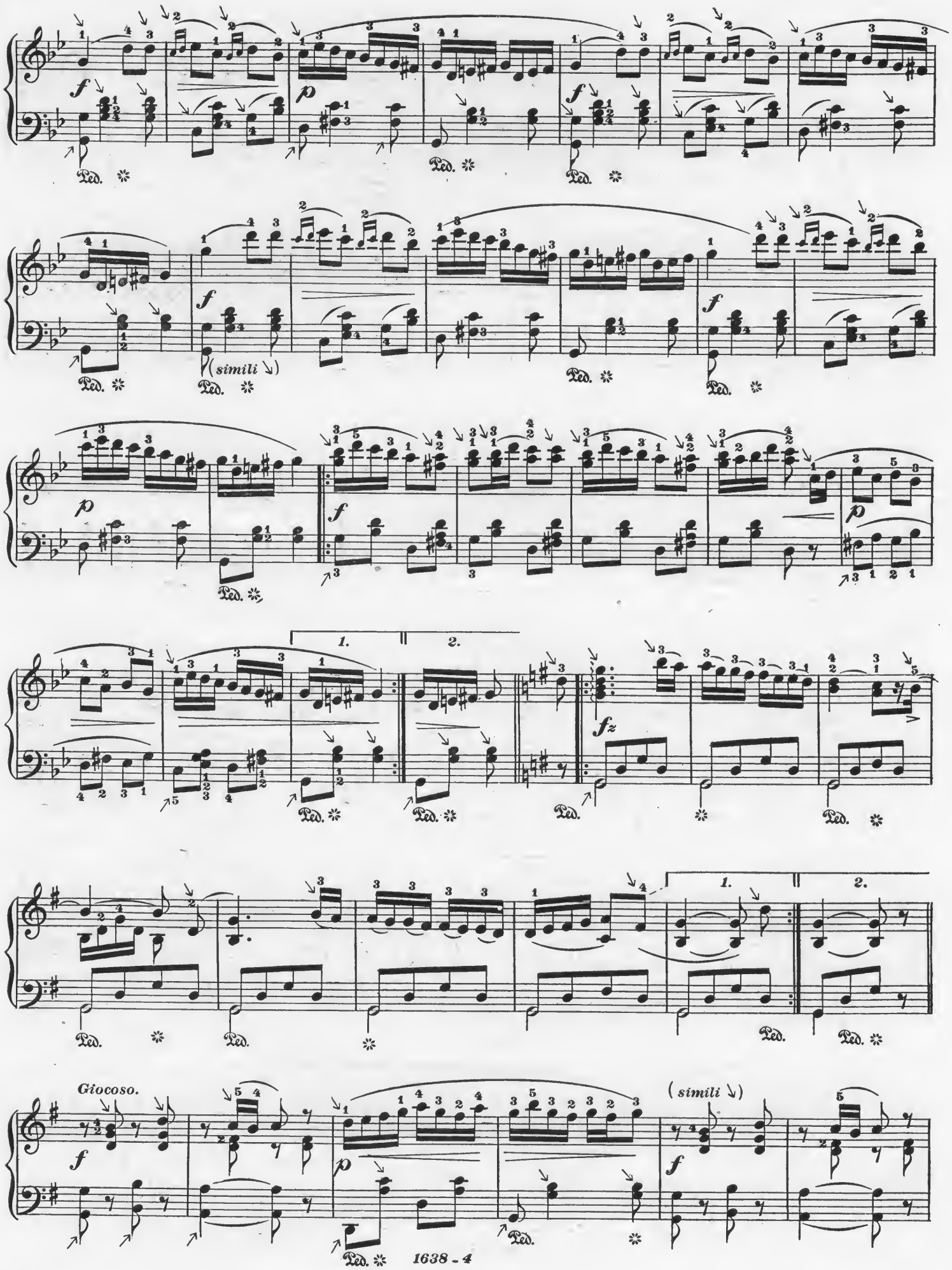
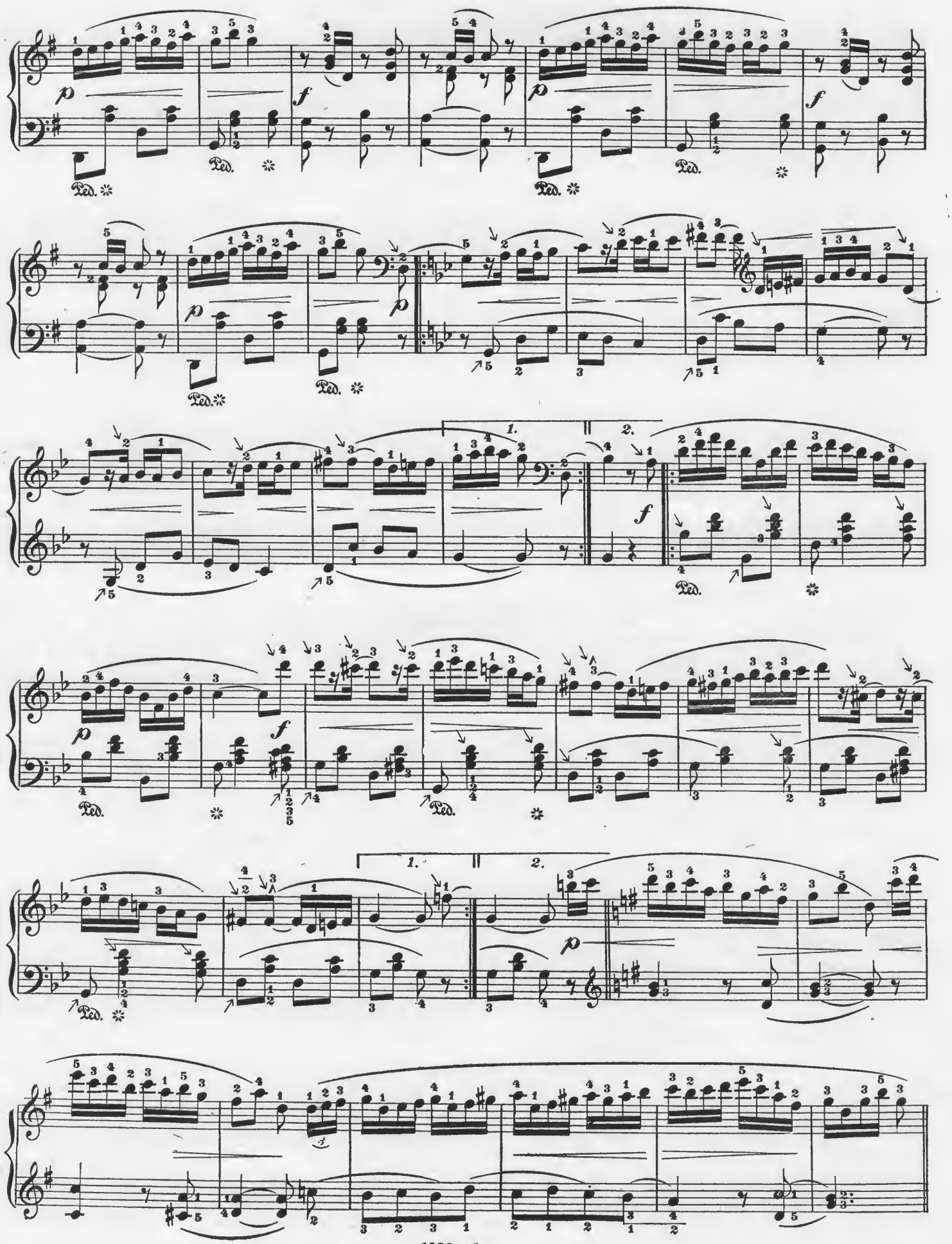

(simili ↘)
Giocoso.
(simili ↘)


1.
2.

f *mf*

p

cresc. *f* *fz*

p *fz* *cresc.*

Ped. Ped.

(*simili*)

f *p* *pp* *f* *f*

Ped. Ped.

GRETCHEN AM SPINNRAD.

Edited by Dr. Hans von Buelow.

BRUNO OSCAR KLEIN.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Allegretto. ♩ = 84.

p leggiero.

mf

marcato la melodia.

1640 - 8
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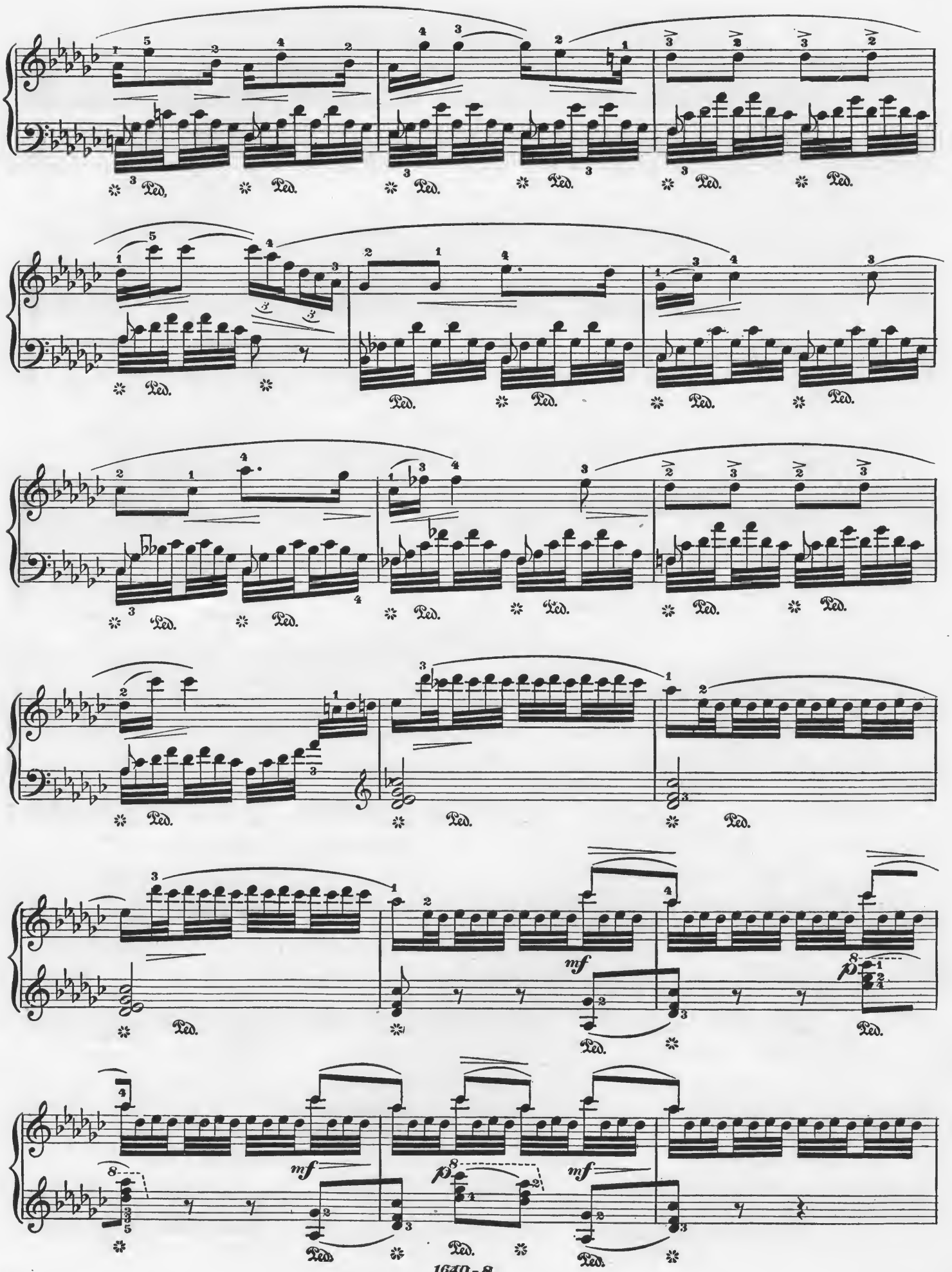
cresc.

cantabile.


Ped.
mf

f

2nd time pp

f

r. h.

p

f

f

pp

r. h.

rit.

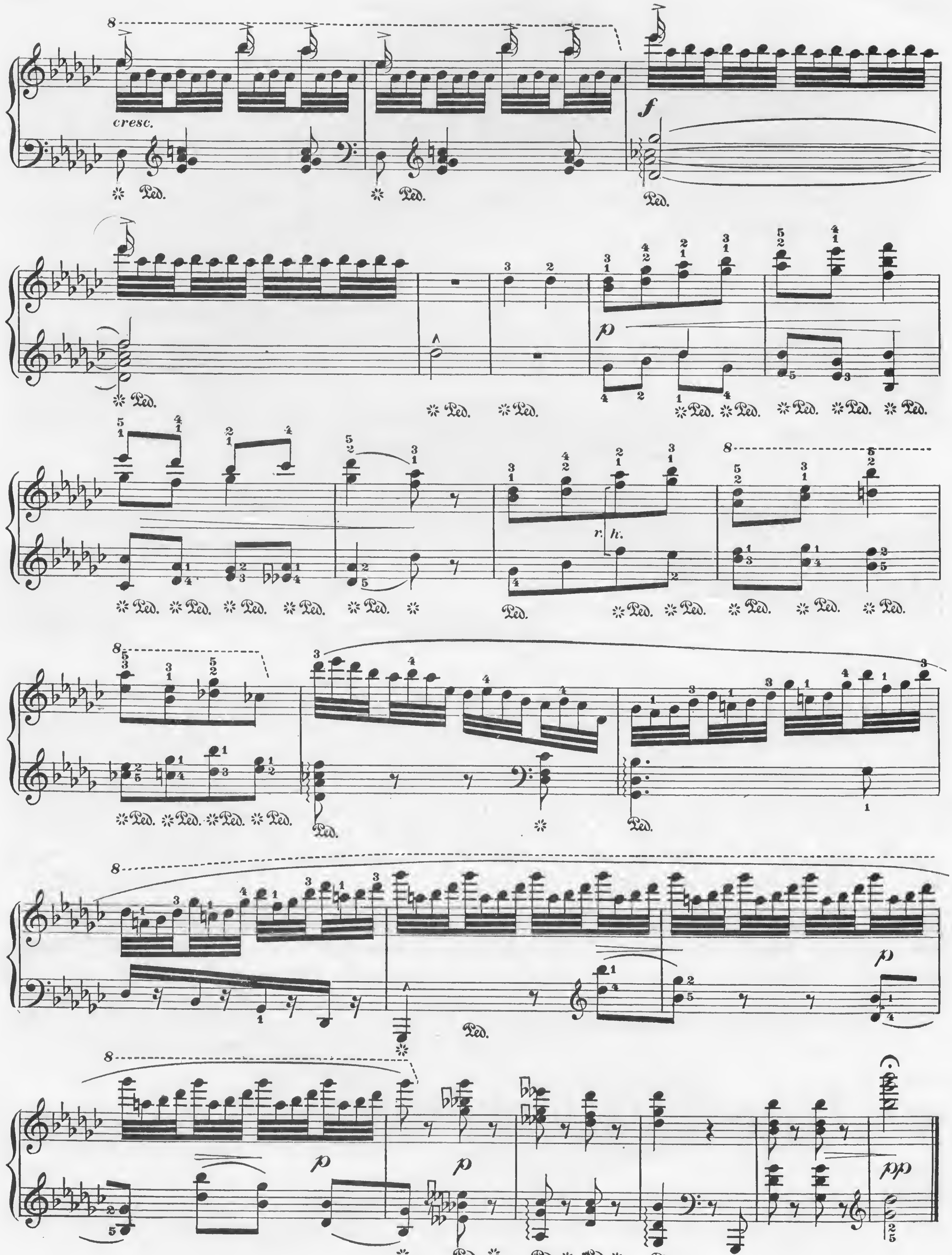
a tempo.

p

or thus.

cresc.

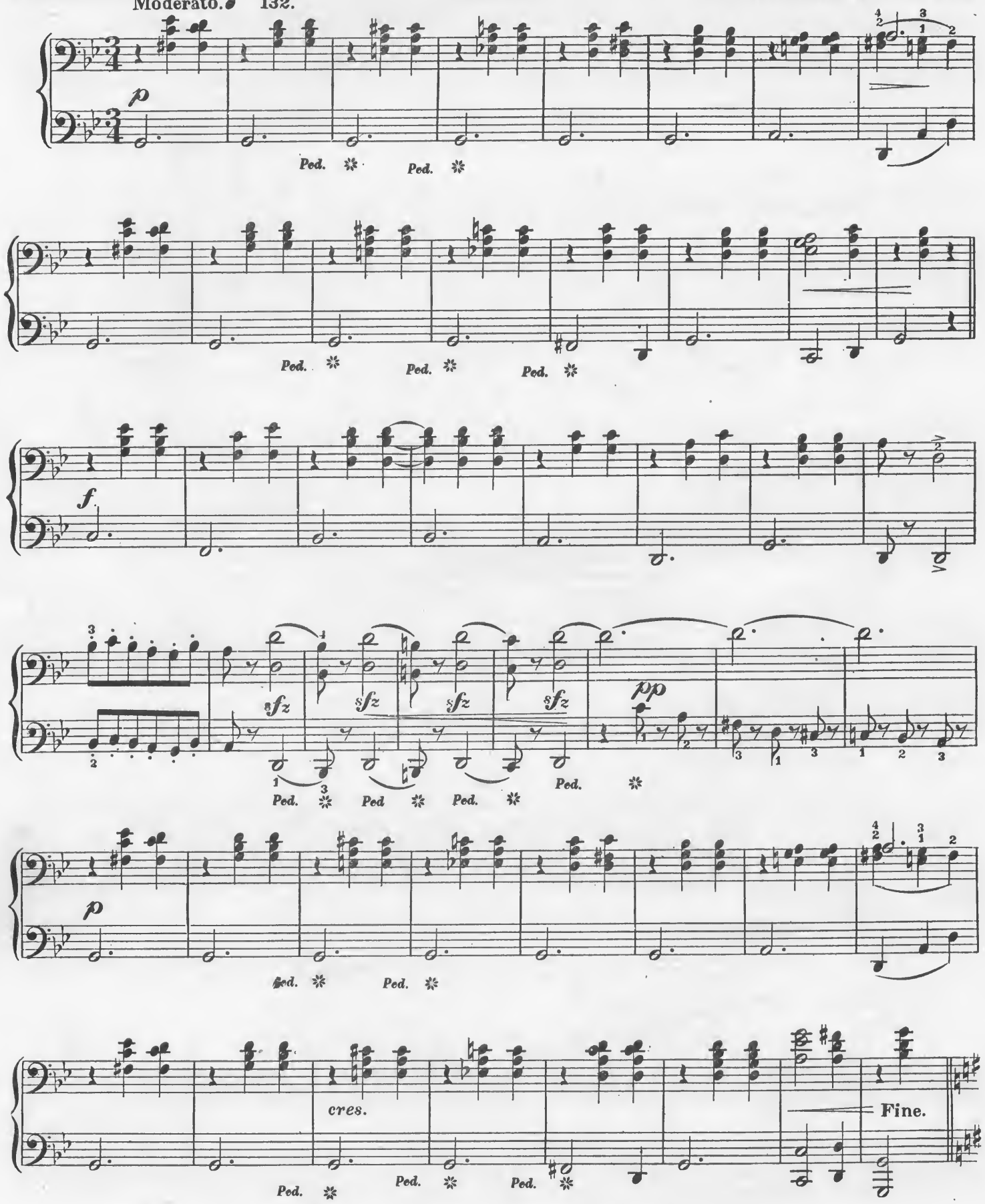
molto cresc.


cresc.
Ped.
r. h.

SEVILLE.

SPANISH DANCE. SPANISCHER TANZ.

Edited by Kullak. Moderato. ♩ 132. Secondo. Moritz Moszkowski Op. 12. No. 2.



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SEVILLE.

SPANISH DANCE. ~~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. No 2.

Moderato. ♩ = 132.

Primo.

p con sentimento.

Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲

l.h.

f

marcato un poco.

Ped.

sfz *sfz* *sfz* *sfz*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

p con sentimento.

Ped.

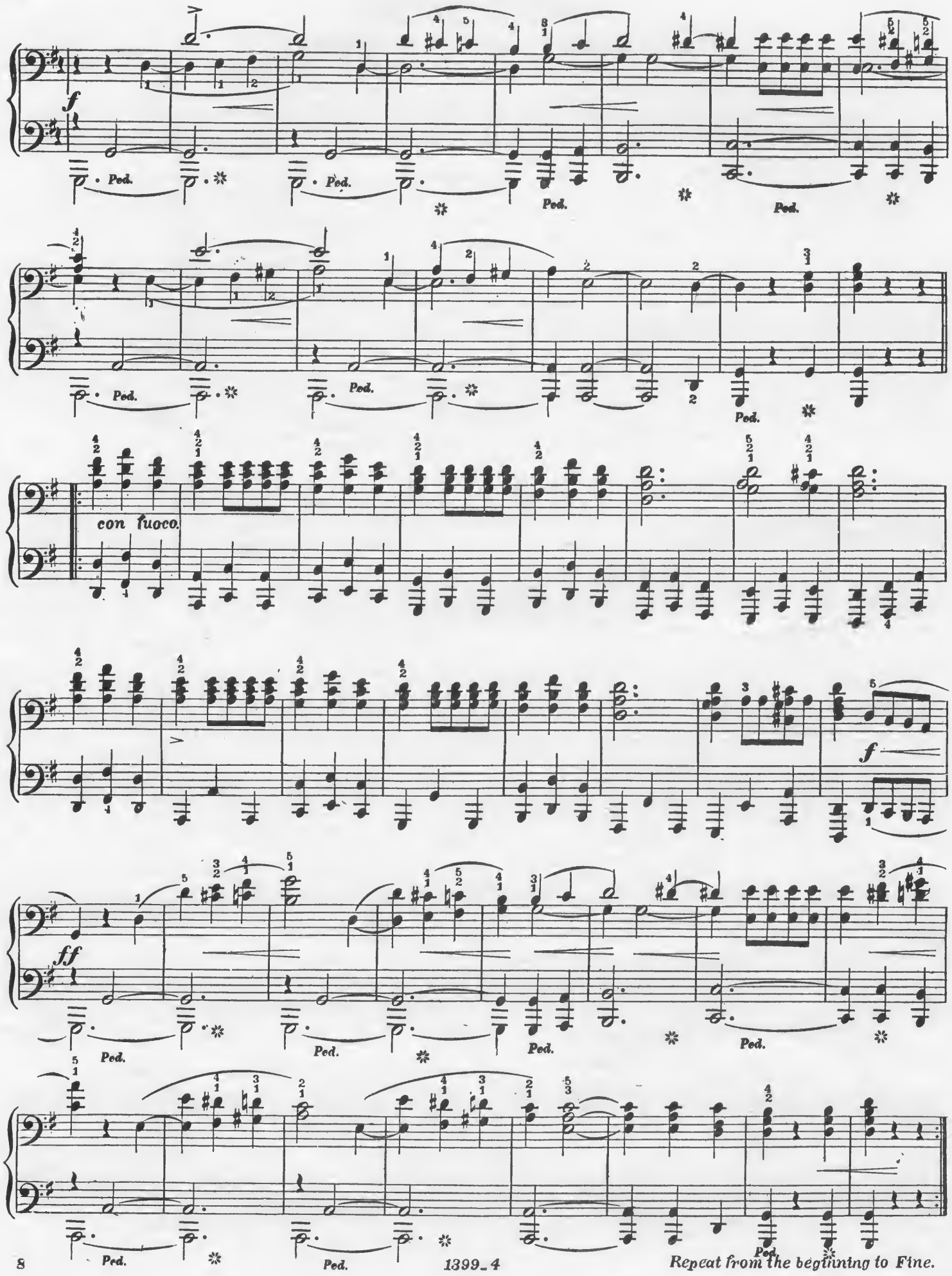
Ped. ✲ Ped. ✲ Ped. ✲

cres.

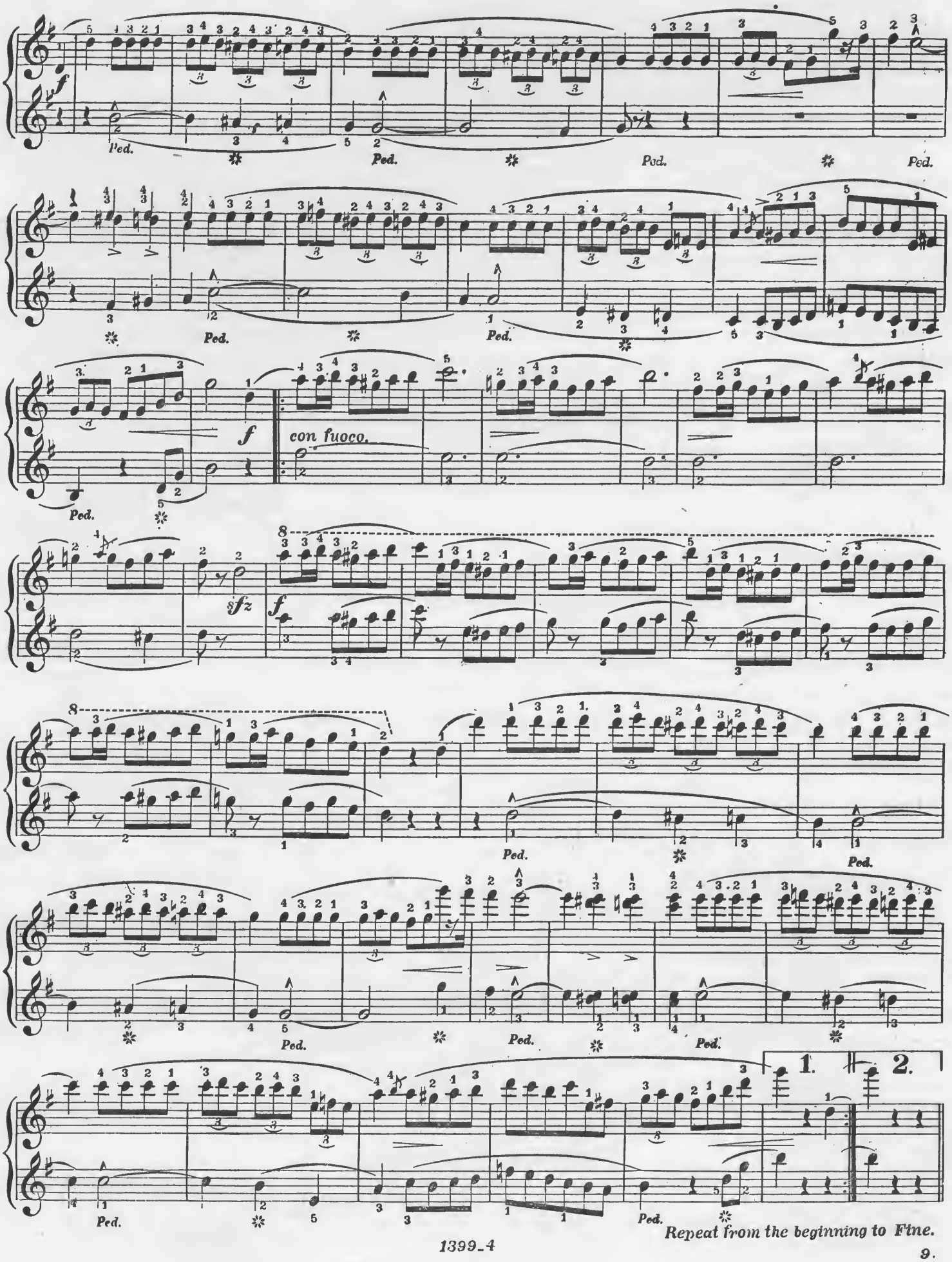
Ped. ✲ Ped. ✲ Ped. ✲

8

Fine.



Repeat from the beginning to Fine.



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Mr. Whitney Tew is another stranger, that Mr. Wolfsohn is to introduce into this country. His principal bookings are with the leading Choral Societies and in Song Recitals. In both of these styles of singing, Mr. Tew is accredited by the English press as being a representative artist. Mr. Tew is to sing the title part in the "Messiah" with the Handel & Haydn Society in Boston, the Brooklyn Oratorio Society, the St. Louis Choral Symphony, the Washington Choral Society, the Philadelphia Choral Union and the Schubert Club in St. Paul. He is also to give a number of recitals, the first of which will be in New York on November 11th, Boston, Nov. 14th, and then in Buffalo, Pittsburg, with the Art Society, and the Brooklyn Institute and other Societies. Mr. Tew will remain in this country until the end of January.

THE death is announced at Vienna, at the great age of 94 years, of the late Gottfried Preyer, who was the last survivor of the friends of Schubert, and one of the last of those who saw Beethoven, and (though a year or two the junior of Manuel Garcia, of London) was by far the oldest practising musician on the Continent. As far back as 1817, he had as a boy made a reputation as an organist, and at the time of his death he was organist of the St. Stephen Cathedral, which post he had held for fifty-seven years. He was a pupil of his father, a schoolmaster, and afterwards of the renowned theoretical musician, Sechter, to whom he introduced Schubert as pupil. The greater part of his career was spent as an organist and teacher of harmony. This veteran, it may be of interest to say, attributed his long life to the fact that he was a confirmed vegetarian and lifelong teetotaller. He was a bachelor, a fact which he rather ungallantly declared made his existence a more peaceable one. His one hobby was picture collecting, and in this pursuit he, in his younger days, often deprived himself of bread. His gallery contained, it is said, eighteen examples of Rembrandt, and others of Van Dyck, Holbein and Rubens.

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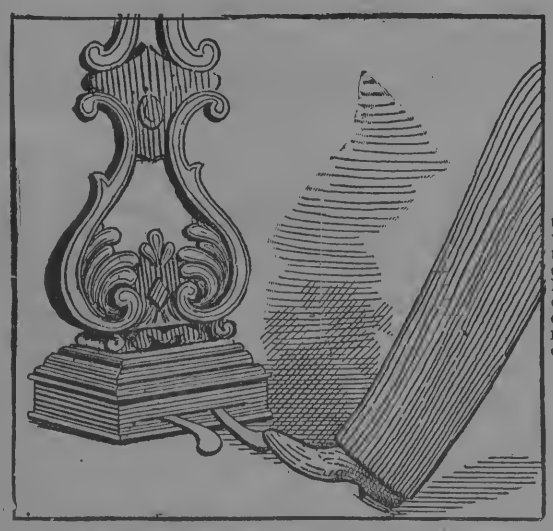

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